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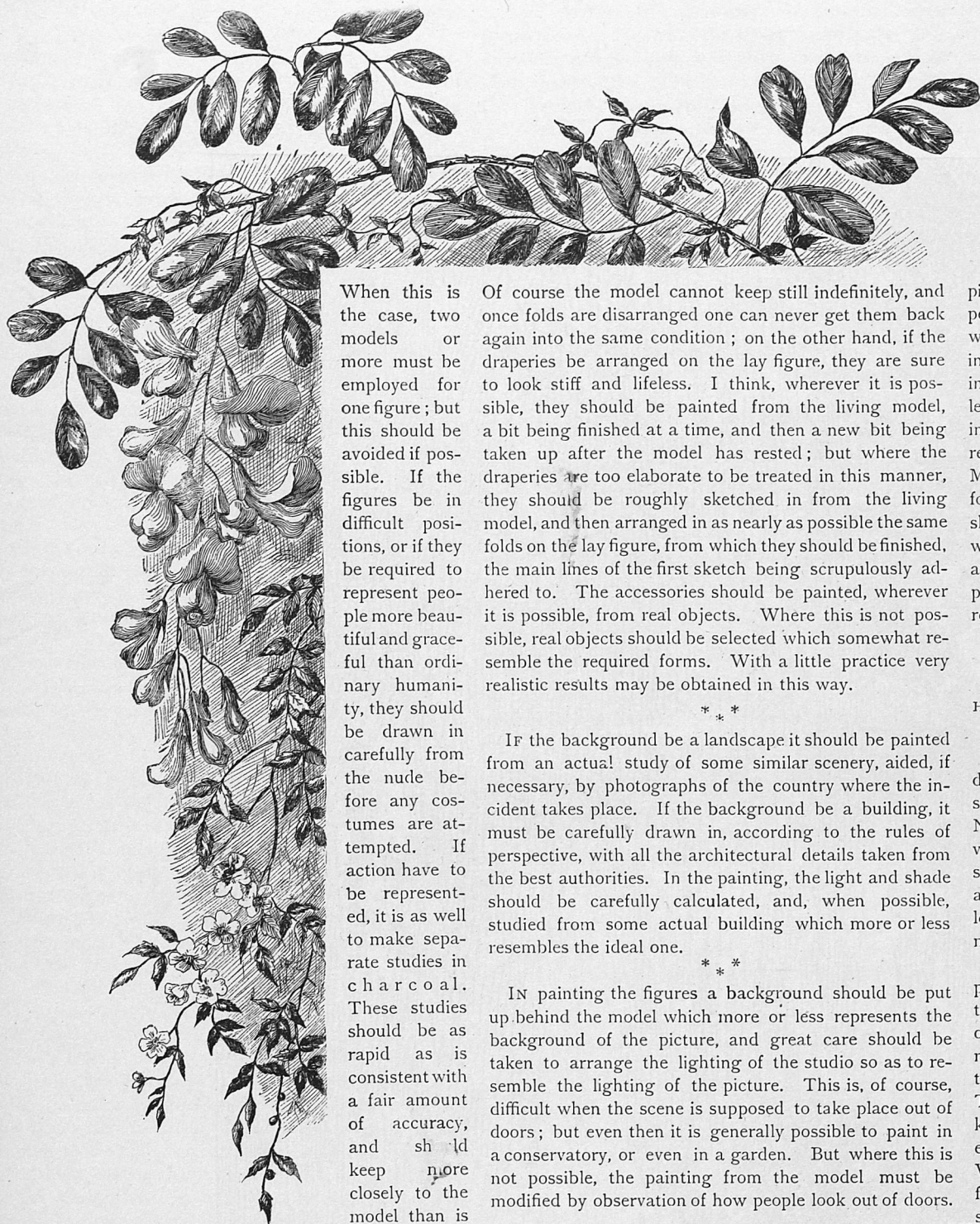
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When this is the case, two models or more must be employed for one figure; but this should be avoided if possible. If the figures be in difficult positions, or if they be required to represent people more beautiful and graceful than ordinary humanity, they should be drawn in carefully from the nude before any costumes are attempted. If action have to be represented, it is as well to make separate studies in charcoal. These studies should be as rapid as is consistent with a fair amount of accuracy, and should keep more closely to the model than is quite advisable

for the picture. When a satisfactory study has been made, it can be copied on to the picture with as much added vigor and grace as the draughtsman is capable of giving.

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Of course we must here abandon all idea of slavishly copying the model. If action is required no model can possibly take up the right position for more than a very short space of time, if, indeed, it be possible to take it up at all. The artist must get an intelligent model, and work as best he can from momentary glimpses. He must give the model plenty of rest, and trust more to his memory than to actual copying. Again, very few models are sufficiently well proportioned for ideal or classical figures; so the drawings made from them must be corrected from a knowledge of the antique. Indeed, it is an excellent thing to have a cast or two from really fine statues to refer to from time to time, but they will not be of much use unless his previous training from the antique has well saturated the painter's mind with a knowledge of fine proportions.

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ONE thing should be recollected in painting classical costumes, and that is, that we have derived from the statues a very erroneous idea of their plainness and absence of decoration. The vase-paintings and the little terra-cotta figures abundantly prove that they were often elaborately ornamented and brightly colored. I have found myself that questions of Greek and Roman costumes are very satisfactorily dealt with in Rich's "Dictionary of Antiquities," which, indeed, in all respects, is particularly valuable for the sort of information required by artists.

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In anything like elaborate draperies the great difficulty arises of how to paint them from the living model.

Of course the model cannot keep still indefinitely, and once folds are disarranged one can never get them back again into the same condition; on the other hand, if the draperies be arranged on the lay figure, they are sure to look stiff and lifeless. I think, wherever it is possible, they should be painted from the living model, a bit being finished at a time, and then a new bit being taken up after the model has rested; but where the draperies are too elaborate to be treated in this manner, they should be roughly sketched in from the living model, and then arranged in as nearly as possible the same folds on the lay figure, from which they should be finished, the main lines of the first sketch being scrupulously adhered to. The accessories should be painted, wherever it is possible, from real objects. Where this is not possible, real objects should be selected which somewhat resemble the required forms. With a little practice very realistic results may be obtained in this way.

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If the background be a landscape it should be painted from an actual study of some similar scenery, aided, if necessary, by photographs of the country where the incident takes place. If the background be a building, it must be carefully drawn in, according to the rules of perspective, with all the architectural details taken from the best authorities. In the painting, the light and shade should be carefully calculated, and, when possible, studied from some actual building which more or less resembles the ideal one.

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In painting the figures a background should be put up behind the model which more or less represents the background of the picture, and great care should be taken to arrange the lighting of the studio so as to resemble the lighting of the picture. This is, of course, difficult when the scene is supposed to take place out of doors; but even then it is generally possible to paint in a conservatory, or even in a garden. But where this is not possible, the painting from the model must be modified by observation of how people look out of doors.

FEW visitors to the Metropolitan Museum who glance at the collection of water-colors by Mr. W. T. Richards know anything of Dr. S. L. Magoun, whose name the gilded tablets announce as their donor. His recent death has brought to light a number of pleasant art stories, for Dr. Magoun was one of the first men to encourage American art, and, however judicious or injudicious his own purchases may have been, his example was of value, as the following story, told by Mr. Wm. Hart, will prove: "In 1855," said Mr. Hart, "Dr. Magoun gave me an order for two small pictures. While I was painting them he came one day to my studio, bringing with him a friend. 'I've brought George,' he said. 'I'm going to give him one of these paintings. I want him to get a taste of the tiger's blood.' When the picture was painted 'George' got it. Then of his own motion 'George' got another picture, and so he went on buying here and there until he had spent \$20,000 in American paintings. Unfortunately, some years after, 'George' failed in business, lost everything, and the pictures were sold to satisfy his creditors. In the \$20,000 spent there were \$30,000 results. A picture that cost \$10 sold for \$200; another for \$100 brought \$250. I sold him a picture for \$60 that brought \$200. The result was that 'George' not only paid off his creditors, but had \$10,000 to start afresh."

ON the occasion of the recent exhibition in Paris of Millet's works, the Municipal Council was informed that an important painting by Millet had been found at the Ministry of Fine Arts. "Galignani" says: "The Committee were about to add this work to the catalogue, when a singular discovery was made concerning it. M. de Nieuwerkerke, who bought the picture for the State, placed it in the hands of a lady named Mme. Tro-

lon, who kept it for some years. The apartment was the scene of a fire, and the picture was so much damaged that scarcely any of it remained. When it was returned to the Minister, the latter sent for M. Briottet, the restorer employed by the State, and he succeeded in restoring the part which had been almost entirely destroyed, in the spirit of the master [sic]. The committee intend to place these facts on record in their exhibition catalogue, and the circumstance is likely to excite considerable interest and curiosity on the part of visitors to the exhibition." The New York Tribune says: "This

picture originally showed in the left foreground a peasant reclining tying up his shoes; a little beyond, two women leaning on rakes, another stooping and gathering herbs; on the right a water-course and several cows; in the background a meadow. After the fire there was left only the reclining peasant, the head of one of the standing figures, and the hands of the herb gatherer. All the rest was completely destroyed, and was 'restored' by M. Briottet, 'painter-restorer to the Louvre.' It therefore becomes an interesting question whether the picture shall bear the signature of Millet or of Briottet." This would be just the sort of "Millet" to find its way into an American collection; but after this exposé, it will probably find its way to one of the South American republics.

SUMMER SKETCHING.

HINTS FOR MAKING STUDIES OF FRUITS AND FLOWERS FOR FUTURE REFERENCE.

THE summer is the time to prepare material for future decorative painting by making studies of appropriate subjects in flowers and fruit as they come into season. None but those who possess it can really appreciate the value of a portfolio filled with intelligent and truthful studies from the woods, the field and the orchard. Few amateurs really understand their worth, and others neglect to make them from want of a little advice as to the method of working.

Remember that what you are about to do is for personal reference only, and not for show. You must try to get a striking effect with the smallest possible amount of labor. Your studies are to be viewed in the light of notes, just as an author makes jottings which afterward take form and shape when fitted in their proper place. The materials needed will cost you little. Almost any kind of paper will do. Some of my most successful efforts have been executed on common cartridge paper. Water-colors I would recommend in preference to oils, for the simple reason that much time and trouble is saved in the matter of preparation and clearing up. Besides, water-colors are easier to carry about.

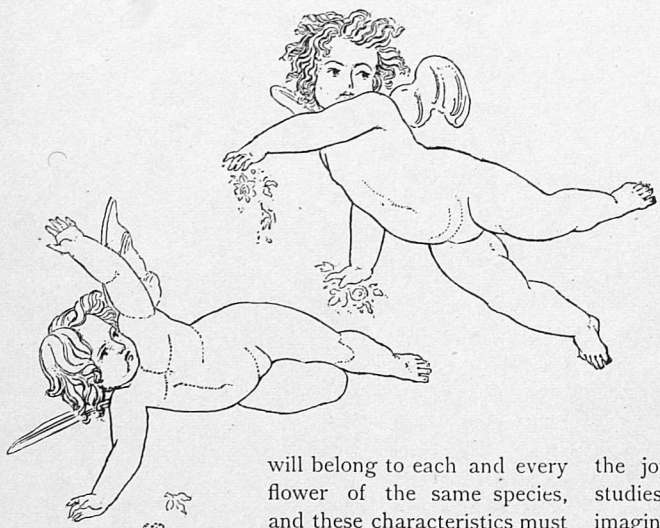
If the reader should prefer to use oils, he will find ordinary brown paper as good as anything for the purpose. If a white background be desired, what is known as butter paper is excellent to paint on, because the paint does not sink in, nor does it run when laid on. Any buttermilk man will tell you where to get it, or, better still, supply you with a few sheets. The brown paper must, before being used, be soaked in a bath made by melting a small lump of common size in a little boiling water—an old tea-tray does very well to pour the mixture in. See that every part of the paper is wetted on both sides, then hang it up to dry by the two top corners to prevent it curling. When dry it is ready for use.

For water-colors, in addition to your usual outfit, provide yourself with a bottle of Chinese white, and be sure it is the best; otherwise it will not keep its color. Now let us set to work.

In selecting your subject do not be fastidious. Often charming plants are passed by because at first sight they do not strike the eye; and yet they may be peculiarly adapted for decorative purposes. Try to train your eye to discern at a glance the practical uses of the different kinds of growths. As a rule, single flowers are preferable, and it requires more skill to depict a double flower, especially in a rapid sketch. Having chosen your subject, before beginning to draw deliberately study it. You will find it a saving of time in the end, and you can never hope to succeed in making your flower-painting look natural unless you grasp in all its details the habits of each particular plant you would portray. Is the stem stiff or pliable? How do the branches spring from the parent stem? Are the leaves transparent or solid in texture? What is the general tone of their local coloring? Then with regard to the flower itself: however various the stages from bud to blossom, the same characteristics



STUDY OF LADY'S SLIPPER. BY VICTOR DANGON.



will belong to each and every flower of the same species, and these characteristics must be carefully noted and reproduced right through the study.

Bad drawing, though not so apparent to the inexperienced eye in a flower as in a face, is equally reprehensible. In

rough sketches it is particularly essential to pay great attention to the *drawing*, for the reason that there is little chance of correcting faults in finishing up.

If the study be a bold one, draw in the general form lightly with charcoal. Indicate especially the direction the principal stems are to take. Bear in mind that, unless painting a very small spray, it will be impossible to put in all you see, and judgment must be exercised as to what is best left out. Try to make your lines harmonious and graceful to start with. See that some of the growth turns away from you to give roundness and variety of light and shade. Be sure that you get plenty of change in the position of the blooms—only one or two should actually face the spectator if stiffness is to be avoided. Place the subject in the first instance so that you get broad lights on it. Having indicated the general arrangement in charcoal, carefully draw the whole thing in clear, firm pencil outline; and this outline is to be preserved, so that when you wish to transfer it at some future time you will be able to take a definite tracing. Of course you will not allow this outline to be seen in the finished work.

Having completed your drawing, lay in decidedly and boldly the broad shadows; then wash in the local color, carefully preserving the high lights. It is a good plan to take out the highest lights with a clean, moist brush while the wash is still wet. Study to obtain the general effect rather than troubling about details. Lay on, as far possible, your tints separately, instead of mixing them up on the palette. By this means you keep them brilliant.

Do not use Chinese white unless the flowers be white, in which case you will need colored paper to paint on—not too dark. On this paint transparently for the shadows; for the lights and half tones use Chinese white mixed with water to a creamy consistency, loading it most on the strongest lights. When dry float on the half tones over it. Be sure you let each tint dry before applying the next, or the white will work up and make the colors muddy. Properly managed I know of no quicker or more effective method of making a rough study of white flowers. Do not forget that I am treating only of studies which it is desirable to complete at a sitting. In the manner described I once made a large study of guelder roses, commonly known as snowballs. The effect was most satisfactory, and the study has been of infinite service for various purposes.

Now a word as to the foliage. Beginners are too apt to bestow all their attention on the flowers, and, in a manner, leave the foliage to take care of itself. This is a great mistake. The charm and variety discernible in the green leaves in their various stages of development is endless. The bright, tender green of the young shoots forms a charming contrast to the stronger tints of those more fully grown, and the yellow and reddish tones in the fading leaves are of great value. These contrasts, happily rendered and disposed, with a view to giving them their fullest relative value, form a delightful combination, and make just the difference between an artistic and pleasing whole and an utterly uninteresting piece of work.

Do not fall into the common error of supposing that all the foliage must, of necessity, be *green*. It is true that green is the local color of the leaves, but allowance

must be made for the gradations of color caused by rays of light and many reflections; hence, frequently, on a very yellowish green leaf will be seen a cool gray light. All these subtleties must be steadily borne in mind and sought for, until they are seen and appreciated at a glance.

If any incentive were needed to take up the delightful pursuit of making frequent floral sketches when opportunity offers, I have only to remind you of the pleasure to be gleaned from turning to your portfolio when the dreary winter season has set in, and reproducing therefrom for the beautifying of your homes the wealth and splendor of color and form bestowed on you by bounteous nature in the joyous summer-time. While contemplating your studies, the source whence they sprang will glow in your imagination, and arm your brush with a vivid and life-giving power never to be gained if working from mere copies, work from which always bears its impress on the face of it, lacking the touch of nature that calls forth responsive recognition at a glance and gives enjoyment to the critical eye.

EMMA HAYWOOD.

Amateur Photographer.

CONDUCTED BY GEORGE G. ROCKWOOD.

HINTS ON LANDSCAPE PHOTOGRAPHY.

RECENTLY I have commented on various points connected with portrait lighting. Of course light and effect in landscape are not less important. Many amateurs see beautiful scenes in nature, and, without thought of choice of ground, point of sight, or of management of light, expose their plates, hoping to record what they see. Naturally, the results are disappointing. In nature we must seek effect and pose, so to speak, as in portraiture. A landscape should, as a rule, be photographed with the *shadows toward the instrument*, not the reverse, as is customary with most operators. I put this in general terms that it may be more readily understood. The broad illumination of an entire view by the noonday sun gives, as will be seen at once, a flat, shadeless and, consequently, uninteresting picture. Therefore it will be seen that it is not at all times of the day that a view may be taken—nor, indeed, on all days. One summer, for three weeks, I rose every morning at four o'clock in order to photograph a certain view free from mist, and with the shadows just as I desired them to be. Finally, I secured the negative. Attention being once called to the fact that landscapes without shadows are meaningless, the seeker after the beauties of nature will soon learn, from the results of his own observation, to select the best hours for his work.

The securing of the right point of view is also of great importance, both as to determining the right elevation and the point of observation horizontally. If too high the line of the horizon is raised too much, and one has a vast expanse of possibly uninteresting foreground. It is an inflexible rule in landscape representation, whether by the brush or camera, that the line of the horizon should never be just midway between the top and bottom of the picture, and thus divide it into two equal parts, but always either above it or below it. Then, as one goes to the right perhaps the view is widened out and the objects separated and depressed, while a few steps to the left would reverse the order of things and pile up in picturesque combination the objects sought. Oftentimes the villainous telegraph-line and pole intrude upon the scene, when, by a little management in choosing the point of view, it might be hidden behind trees, or in some way confused with other lines or objects in the view, and so partially if not wholly concealed.

Foregrounds may be regarded as the key-notes to landscapes, and should be chosen or arranged with consideration for their effect on the whole. If objects cannot be utilized, shadows may aid one in breaking up the monotony of the foreground and imparting effect by contrast. Of course these can only be secured by a choice of time that will give such shadows, although, of course, the points of compass may be in such relation to the view as to render it out of the question at any time. But there may be a friendly log, rock, stone, bush, or some characteristic object, which a pair of stout arms, aided by a willing spirit, will transport to some telling

spot and make a division of the foreground by breaking up its level and uniform character.

Figures should be characteristic of the landscape. The carefully-dressed, "citified" person has no place in a rural scene; but the barefooted boy, the sun-bonneted rustic maiden, or the husbandman with scythe or sickle will generally lend interest to the picture, unless the figure is so posed as to appear to be sitting for its portrait. Never let your model look at the camera. That would be fatal to the result; for, from being merely accessory to the landscape, he becomes the central object, and the view becomes secondary. So in placing figures do not let them be obtrusive. Never pose them in the centre. Generally let them be looking in such direction as might suggest the idea that they, too, are enjoying the beauty of the view, or are *unconsciously* contributing to the interest of the composition. If the figure can be doing something so much the better; let him be hunting, fishing, or even walking, if he can be made to appear to do so naturally.

Carriages are as much out of place as the carefully-dressed, "citified" person; but an old hay-laden cart or rustic market-wagon may be so placed as to add greatly to the picturesqueness of the scene.

Distance should, when practicable, be so treated as to avoid bringing the salient light in the centre of the picture. The predominance of a glaring object of any kind in the middle cuts the picture in two and destroys all unity. So let the camera be placed considerably to the right or to the left. Be careful of excess in this matter, however, or the balance of the picture may be very much disturbed. One side of the picture, for instance, may be overweighted with objects while the other side may be almost bare. In photographing, of course, one cannot indulge in full artistic license, for the objects are before us often in such shape, arrangement and light, as to render it impossible to change or modify them in the slightest degree; yet one who is on the alert for the best results, and brings to his work some knowledge of general art principles—especially of composition—has an immeasurable advantage over the merely mechanical photographer. The exquisite pictures by Robinson, of Tunbridge Wells, and Sutcliffe, of Yorkshire, are the results of a thorough knowledge of art principles, combined with technical experience and patient enthusiasm. Each of these gentlemen will devote days, sometimes weeks, to the production of one negative. In this busy land of ours, where we do everything in a hurry, this sort of thing seems impracticable; yet surely it were better to get one result with positive artistic merit than to secure a dozen or more hastily selected and uninteresting views.

Concerning lenses, I would suggest that the long-focussed, rapid rectilinear style should always be used. These seemingly give the nearest effect to that which is obtained by the human eye. The wide angle strains the laws of perspective, and proves that photography, at times, will lie, in spite of the oft-quoted saying to the contrary.

PHOTOGRAPHY WITHOUT A CAMERA.—Interesting albums are made of prints of leaves or flowers, laces and similar flat objects, which are secured in the following simple manner: Take a sheet of sensitized silvered or blue paper and lay it upon a piece of glass. Place upon the glass the leaf or other object, and then over it, to hold it in place, another piece of glass, and at each corner a clip, or a common spring clothes-pin. Expose the plates so arranged, leaf side up, to the sun's rays. The paper will at once begin to darken, and in five to ten minutes, except under the leaf, be entirely black. If the plates are now taken into a dark room and separated, the image of the leaf, with all its delicate tracery and beautiful lines, will be found upon the paper, white, with black background. It would be well to put under the sensitive paper a few thicknesses of soft paper, or black cotton velvet. It serves as a pad or cushion, and presses the paper into closer contact with the inequalities of the leaf, lace, or other object used as a negative. Small printing-frames, which can be bought for a dollar or so, will enable the experimenter to examine the progress of the work and tell when the print has been sufficiently exposed. The exposure should continue until the image is much darker than it is intended to be when finished, as the after processes of toning and fixing weaken the color considerably. As the prints are taken out of the frame, put them away in the dark again until ready for the toning bath. Blue sensitized paper may be used in precisely the same manner. By its use one avoids the risk of soiled fingers and garments, which can hardly be avoided by the amateur in using the nitrate of silver paper.